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Contents

Dear Readers,

It gives us great pleasure to deliver the third issue of *FOLIO. A Students' Journal*, containing seven best essays written by the students of our Institute. Ranging from an Old English classic to modern fantasy, from thoughts on war to war of thoughts, this year's issue offers topics from the fields of Culture, Literature and Translation. If you are thinking of sending us a paper, you will have a chance to do so next year. In the meantime, enjoy these!

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The Watcher in the Water: Parallels between Tolkien's Middle-earth and the World of Old English *Beowulf*

Magdalena Front
BA student

Until recently, a lecture *Beowulf: The Monsters and the Critics* remained nearly all that was published of professor Tolkien's lifelong work and thought on this Old English poem. In 2014 Christopher Tolkien published his father's modern English prose translation of *Beowulf* with a commentary that consists of notes on the text of the poem prepared for his lectures and classes at Oxford. Now scholars have an opportunity to study the details of Tolkien's reflection on *Beowulf* that they never had before. The translation and commentary give insight not only into Tolkien's academic interest in the Old English poem, but also into his artistic interest in it, which helps to follow the excellent footsteps of Tom Shippey and discover on one's own the bonds and bridges between Anglo-Saxon world (*Beowulf* first and foremost, of course) and Middle-earth. Needless to say, the new publication has also inspired me to look for such parallels and write an essay as a result. The immediate motivation did not come either from the text of translation or the text of commentary. It did not, in fact, come from any text at all.

Tolkien was not only a great writer, he also designed maps for his literary worlds and drew excellent illustrations. The two following images were drawn not with Middle-earth in mind:

Fig. 1. A Tolkien's drawing of Grendel's mere. (Tolkien, *Beowulf. A Translation*, rear flap)

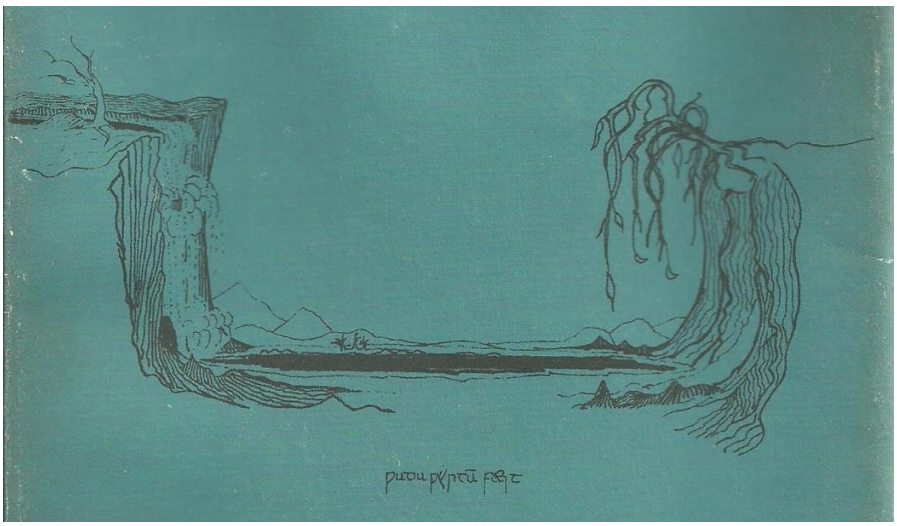

Fig. 2. A Tolkien's drawing of Grendel's mere. (Tolkien, *Beowulf. A Translation*, back cover)

Both represent Grendel's mere. The words under the second image read: "wudu wyrtum fæst" and come from line 1364 of *Beowulf*, in Tolkien's translation: "It is not far hence … that that mere lies, over which there hang rimy thickets, and *a wood clinging by its roots* overshadows the water" (Tolkien, *Beowulf. A Translation* xiv; emphasis original).

Tolkien drew the pictures in 1928. In 1925 he began his academic career as a professor of Anglo-Saxon in Oxford, in 1926 finished his translation of *Beowulf* and in 1936 gave the famous lecture on the monsters and the critics. At that time

his mind began to drift away from academic pursues to the realm of creative writing, as Shippey notes (67). In the preface to *Beowulf: A Translation and Commentary*, Christopher Tolkien says that even though the translation was completed in 1926, his father would introduce multiple changes and improvements over time of his academic career (Tolkien, *Beowulf: A Translation* vii-viii). Most emendations can be paired with notes prepared for courses he taught as a professor of Anglo-Saxon (Tolkien, *Beowulf: A Translation* 131-133). In conclusion, it can be said that Tolkien never considered his translation as closed or final and that *Beowulf* accompanied him also at the time when purely academic work was no longer a priority to him (though, as he would insist, and for good reasons, his writing was always a philological undertaking: "The "stories" were made rather to provide a world for the languages than the reverse" (Shippey 45)).

These pictures above have proven to me that a haunted lake from *Beowulf* which housed two monsters moved Tolkien's imagination very much, even though in the commentary to his translation there are no notes concerning the passages describing the mere. In *Beowulf* there are two main passages describing the mere, one shortly following another: Hrothgar's recounting of his people's tales about the monsters and their abode (lines 1345-1382 in the original; 1124-1152 in Tolkien's translation) and the account of Beowulf's march to the lake (O 1402-1441; T 1170-1201).[1] There are also passages describing the mere from within (underwater dwelling of Grendel and his mother) but I will refer mostly to the descriptions of mere's surroundings and what it looked like above the surface.

The mere is an important place in the poem: the setting in which the first part (describing Beowulf's fights with Grendel and his mother) reaches its climax and resolution, and Heorot is finally truly freed from supernatural danger. Yet it appears to have escaped the critical attention of scholars looking for parallels between the world of *Beowulf* and Tolkien's own creation. They have compared Gollum to Grendel (Johnston Staver 200), tracked down Smaug's and Balrog's origins (Shippey 112-120, 65), or explored rich and vast references contained in the portrayal of the land and culture of Rohan (Carroll 126-129). The list of echoes and influences goes on but Grendel's mere seems to be absent from it, even though there is a lake with a monster inhabiting it in the middle of *The Fellowship of the Ring*, namely the lake that was formed by damming up of a stream Sirannon before

[1] For brevity's sake, I have assumed a following format of giving reference to the lines in the text of *Beowulf*: (O [lines]; T [lines]), in which 'O' stands for Old English text of *Beowulf* (*Beowulf*) and 'T' stands for Tolkien's translation (Tolkien, *Beowulf: A Translation*).

the West-gate to Moria, where resides a mysterious monster called "Watcher in the Water".[2]

The descriptions of the monsters' lairs are not limited to a few lines of text; both Tolkien and the author of *Beowulf* hint at the terror of the place long before it is introduced and directly described. The readers have vague expectations even before they actually see or even learn of the existence of the lakes.

In *Beowulf*, these hints are offered early on in the poem and complete the image of Grendel's home and character. He is described as "the ill-famed haunter of the marches of the land [mǣre mearc-stapa], who kept the moors [sē þe mōras hēold], the fastness of fens [fen ond fæsten], and, unhappy one, inhabited long while the troll-kind's home [fīfel-cynnes eard]" (lines O 103-104; lines T 83-86).

Shortly after, the poet leaves a following comment: "the fierce killer pursued them still … lurking, lying in wait [seomade ond syrede], in long night keeping the misty moors [sinnihte hēold/mistige mōras]: men know not whither sorcerers of hell in their wanderings roam [men ne cunnon/ hwyder hel-rūnan hwyrftum scrīþað]" (lines O 159-163; lines T 127-130). There is no mention of a lake yet but the suggestions are that Grendel's home is located in a secluded, uninhabited area; it is wet (moors, fens, marches), mysterious (misty) and hellish ("men know not whither sorcerers of hell in their wanderings roam").

The audience contemporary to *Beowulf*'s author must have known from the beginning that it will be a lake. They knew fairy-tale versions of the story and they had possibly even named some of the real meres after the famous monster (e.g. "grendeles mere" and "grindeles pytt" in Worcestershire (Jacobsson 157,163,216-217) and other place-names (Niles 124)). Still, the author might have wished to leave out the exact details at first for poetic purposes and build a mystical air around Grendel. He is dangerous and elusive and remains such until his defeat at the hands of Beowulf. Only then we learn that

> he had dragged his footsteps . . . to the water-demons' mere [on nicera mere]. There the waters boiled with blood [Đǣr wæs on blōde brim weallende], and the dread turmoil of the waves [atol ȳða geswing] was all blended with hot gore [eal gemenged, hāton heolfre], and seethed with battle's crimson [heoro-drēore wēol].

[2] For convenience – and lack of sufficient command of Old English – I will be mostly referring to Tolkien's translation in my comparison. In this way the descriptions of the lakes in *Beowulf* and in *The Lord of the Rings* might display some false similarities because their demise was provided by the same person (in one instance, the translator, in the other, the author, in both – Tolkien). To minimize such risk, I quote important passages in translation as well as in Old English.

> Therein doomed to die he plunged, and bereft of joys in his retreat amid the fens [in fen-freoðo] yielded up his life and heathen soul; there Hell received him [þǣr him hel onfēng]. (O 843-852; T 687-693)

Again, the image must have been more vivid for contemporary audience, the hellish quality of the mere more pronounced. As Jacobsson notes on the margin of discussing associations of the hydronimic term 'pytt' (Modern English: 'pit'): "From the EDD [*English Dialect Dictionary*] and OED [*Oxford English Dictionary*] I might also mention the meaning 'hell, abode of evil spirits'[3] … This may be a reminiscence of a pagan concept of hell as a bottomless pool" (Jacobsson 26). Concluding his side note, Jacobsson directs to the authors that explore the topic of pits as places of sacrifice for Celts and Germans (26). Taking into consideration the underwater palace and abysmal depth of the mere in *Beowulf*, one can see that the poet did not need to speak of hell directly to paint its image in the minds of the audience.[4]

In *The Fellowship of the Ring*, the lake is an unexpected discovery for the nine walkers and it is introduced only when the Fellowship reaches it in the chapter IV of Book Two: *A Journey in the Dark*. However, just as the author of *Beowulf*, Tolkien leaves hints for the readers that should spike their anxiety gradually until it reaches culmination at the lake.

In chapter III, "The Ring Goes South", the Fellowship departs from Rivendell and almost immediately they can feel how different and hostile the world is outside of the protected realm of Lord Elrond. However, it is only after two weeks that they enter the formerly elven land of Hollin at the feet of Misty Mountains and Aragorn, who had travelled there earlier, observes:

> I have been in the country of Hollin in many seasons. No folk dwell here now, but many other creatures live here at all times, especially birds. Yet now all things but you are silent. I can feel it. There is no sound for miles about us, and your voices seem to make the ground

[3] The edition of EDD consulted does not register meaning of 'pit' as 'hell' ("pit, sb. 1. and v.", *The English Dialect Dictionary* 524-525), OED does: "(6) 'hell, or a part of hell, conceived of as a subterranean region or dungeon; the underworld'" ("pit, n.1.", *OED Online*).

[4] On a side note: the same word (*onfēng*) is used to describe how hell 'received' Grendel when he threw himself wounded into the mere (*þǣr him hel onfēng*, line 852) and how *the surging sea engulfèd that warrior bold* (*brim-wylm onfēng/ hilde-rince*, lines 1494-1495) when Beowulf jumped into the same mere to find and kill Grendel's mother.

> echo. I do not understand it. . . . I have a sense of watchfulness, and of fear, that I have never had here before. (Tolkien, *The Lord* 277)

The scene is set: the area is desolate, now more than ever, strangely silent and if anything or anyone lives there, they certainly will not be well-meaning to the walkers. Soon enough they are disturbed by a flock of crows (*crebain*) flying over their heads. Strider comments again: "I do not know what they are about . . . but I think they are spying out the land. . . . I think we ought to move again this evening. Hollin is no longer wholesome for us: it is being watched" (Tolkien, *The Lord* 278).

Echoing ground, crows, later a hostile weather at Caradhras, unordinary wolves and finally Watcher in the Water: the sense of being observed will accompany the Fellowship all the way through the open land until they enter Moria. Watchfulness, the threat of being watched, is a recurrent theme throughout all three volumes of *The Lord of the Rings* and by no means restricted to the episode at Hollin. Watching and seeing is power, Palantiri are proof to that, and Sauron's Eye is the ultimate watcher.

It is worth noting that as the Fellowship advances towards the lake, no new sensations will be added to the emotional landscape of Hollin. Instead, watchfulness and desolation/lack of life will be repeatedly intensified. The wolves which attack them, and whose dead bodies disappear from the ground before morning comes, are one more instance of watching. The sense of desolation, on the other hand, is fortified by such descriptions:

> The morning was passing towards noon, and still the Company wandered and scrambled in a barren country of red stones. Nowhere could they see any gleam of water or hear any sound of it. All was bleak and dry. Their hearts sank. They saw no living thing, and not a bird was in the sky; but what the night would bring, if it caught them in that lost land, none of them cared to think. (Tolkien, *The Lord* 292)

What they are looking for is a stream Sirannon, along which there should run a path leading to the West-gate. They eventually find its bed and the ruined road (Gimli went ahead and spied it before others), which leads them to their destination, but not after some time spent on wandering cluelessly through the rough and winding terrain.

This description both of the lake's surroundings and the Fellowship's journey to it will now benefit from short comparison with similar passages from *Beowulf*.

> In a hidden land they dwell [Hīe dȳgel lond/ warigeað] upon highlands wolfhaunted [wulf-hleoþu], and windy cliffs [windige næssas], and the perilous passes of the fens [frēcne fen-gelād], where the mountain-stream goes down beneath the shadows of the cliffs [ðær fyrgen-strēam/ under næssa genipu niþer gewīteð], a river beneath the earth [flōd under foldan]. (O 1357-1361; T 1133-1136)

The fragment above comes from Hrothgar's recounting of what his vassals told him. There is another passage which provides an account of the journey of Hrothgar, Beowulf and their people to the mere:

> Far over the paths across the wolds the print of her [Grendel's mother] feet, her course over the lands, was plain to see, as straight on she strode over the darkling moor, bearing the best of knights who by Hrothgar's side had ruled his house, a lifeless corse. And now those men of noble race, steep stony slopes they overpassed [Oferēode þā æþelinga bearn/ stēap stān-hliðo], narrow tracks [stīge nearwe] and one-man paths [enge ān-paðas], down unfamiliar trails [uncūð gelād], past headlong crags [neowle næssas], and many a house of demons of the deep [nicor-hūsa fela]. One with a few men of hunting-craft went on before to spy the land [Hē fēara sum beforan gengde], until on a sudden he [oþþæt hē færinga] came upon the mountain-trees [fyrgen-bēamas] leaning o'er the hoar rock [ofer hārne stān hleonian funde], a joyless forest [wyn-lēasne wudu]. Bloodstained and troubled water loomed beneath [wæter under stōd/ drēorig ond gedrēfed]. (O 1402-1417; T 1170-1181)

Both bring descriptions of a landscape that shares similarities with Hollin. It is a mountainous, highland, rocky and open area. What is more, it is windy and wolfhaunted. Finally, both companies arrive at their destinations quite unexpectedly (the Fellowship twice: first Gimli finally spots the bed of Sirannon and a ruined road and then they find a lake which resulted from damming up of the stream).

The differences can be most simply put in terms of wetness and dryness of the terrain. Hollin, deprived of its stream, which "used to be swift and noisy"

(in Gandalf's words), turned nearly into a desert of barren, red stone and little wildlife. Grendel's mere lies amidst moors, fens and other lakes ("many a house of demons of the deep/nicor-hūsa fela").

Before moving on to the last part of the essay, that is the comparison of the lakes in the strict sense, the issue of the lairs' depth needs to be addressed. Grendel's mere is very deep ("Thereafter a long hour of the day it was ere he [Beowulf] could descry the level floor" – T 1248-1249) and holds an "abysmal hall", a "vaulted chamber" – the house of the monsters. Besides Grendel and his mother, it is inhabited by other numerous sea-beasts. There is certainly more to it than meets the eye when looking from the shore (and even that is not humble, as descriptions of the lake's surface will show) and it has a hellish quality.

The lake the Fellowship encounters is an artificial lake, created by damming up of a stream Sirannon. It used to flow through the shallow valley spread out before West-gate to Moria, and then, after cascading from the cliffy end of the valley, it continued its course westwards through the land of Hollin. It is never specified who dammed up the stream but most probably it was done by the Orcs of Misty Mountains who defeated Balin's company after they tried and failed to establish a dwarven colony in Moria in the years 2989-2994 of the Third Age (TA 2989-2994). A book that the Fellowship found by Balin's tomb reads: "the pool is up to the wall at Westgate. The Watcher in the Water took Óin. We cannot get out. The end comes" (Tolkien, *The Lord* 314).

As the lake fills a valley, it is rather shallow. However, it must be connected with underground waters of Moria because, as Gandalf says, "Something has crept, or has been driven out of dark waters under the mountains. There are older and fouler things than Orcs in the deep places of the world" (Tolkien, *The Lord* 301). One possibility is the narrow creek at the northernmost corner of the lake that barred the way of the Fellowship when they were walking its perimeter. The stream could be going down beneath the earth or it may have been the spring of Sirannon (Fonstad 128). This way or another, the lake, although shallow, was connected with the nearly bottomless mines of Moria physically and, due to its origin and occupant, linked as well to everything that Moria represented at the time.

To add some depth to this pool, it is necessary to look closer at the account of the Fellowship's journey to the West-gate and the fear that even just the name of Moria inspired. Out of the nine walkers, only Gandalf and Aragorn had been in the mines before. While deciding on their further course, they at first consult only with one another and are overheard only by Frodo. Even though the Redhorn Pass seems almost impassable and more exposed to all potential watchers, they decide to try it rather than take the underground route. Frodo's reaction to the resolution is as

follows: “He could not guess what was the other dark and secret way, but the very mention of it had seemed to fill Aragorn with dismay, and Frodo was glad that it had been abandoned” (Tolkien, *The Lord* 280).

After they were defeated by Caradhras, Gandalf has no choice but to propose the underground passage: “There is a way that we may attempt . . . I thought from the beginning, when first I considered this journey, that we should try it. But it is not a pleasant way . . . The road that I speak of leads to the Mines of Moria” (Tolkien, *The Lord* 287).

Even more telling are the reactions of the members of the Fellowship: “Only Gimli lifted up his head; a smouldering fire was in his eyes. On all the others a dread fell at the mention of that name. Even to the hobbits it was a legend of vague fear” (Tolkien, *The Lord* 288). Boromir says at first that Moria “is a name of ill omen” and then repeats that “the name of Moria is black”. He was right, as the name ‘Moria’ means ‘black pit’ in Sindarin, and Sindarin word for black (‘mor’) was probably coined by Tolkien from Indoeuropean root *mer-, mor-, mr-, ‘to die’.

However, Moria has not always been a black pit, which is a derogatory term. It is best explained by Gimli:

> There is the land where our fathers worked of old, and we have wrought the image of those mountains into many works of metal and of stone, and into many songs and tales. They stand tall in our dreams: Baraz, Zirak, Shathûr. Only once before have I seen them from afar in waking life, but I know them and their names, for under them lies Khazad-dûm, the Dwarrowdelf, that is now called the Black Pit, Moria in the Elvish tongue. (Tolkien, *The Lord* 276)

Moria used to be the greatest and richest of dwarven realms in Middle-earth. The dwarves used to live in harmony and good trade relations with the elves of Eregion (which is a Sindarin name for Hollin). They mined for precious metal called ‘mithril’ and dug too deep, in TA 1980 waking up an ancient demon, Balrog. He banished the dwarves from their realm and resided there. Eventually the orcs came to live there, too. Even though the dwarves made attempts to reclaim the mines, they never succeeded and since that time Khazad-dûm was known as Moria.

The conclusion is that the lake at the West-gate, even though shallow and relatively new, is inseparably tied with both the recesses and rich history of the underground kingdom. The pool would not have been in the valley if Sirannon hadn’t been dammed; Sirannon would not have been dammed had Balin not come to regain Moria from the orcs; Balin would not have needed to come to Moria if the

orcs had not occupied it; they would not have occupied it if Balrog had not first forced the dwarves into exile; and Balrog is a link to an even more ancient history.

There is more to Grendel's mere than just its physical depths and even underwater halls. More interesting are their contents of which Beowulf brought only a sample and presented, victorious, to Hrothgar: the hilt of the sword with which he killed Grendel's mother. It was bright with gems, but more importantly it was

> the relic of old days [ealde lāfe], whereon was writ the beginning of that ancient strife [On ðǣm wæs ōr written/fyrn-gewinnes], whereafter the flood of pouring ocean destroyed the Giants' race [syðþan flōd ofslōh/gifen geōtende, gīganta cyn]; evilly did they fare [frēcne gefērdon]. . . . There too upon the plates of purest gold [Swā wæs on ðǣm scennum scīran goldes] was it duly marked in lettered runes [þurh rūn-stafas rihte gemearcod], set forth and declared [geseted ond gesǣd], for whom that sword was fashioned first that best of things of iron [hwām þǣt sweord geworht/īrena cyst/ǣrest wǣre], with wirewrapped hilt and snakelike ornament [wreoþen-hilt ond wyrm-fāh]. (O 1688-1698; T 1417-1425)

The description of the hilt and the following passage known as Hrothgar's sermon have been for a long time one of the most important and interesting fragments for criticism of *Beowulf* (e.g. Waugh 300-315) and it has not escaped Tolkien's attention, to say the least (Tolkien, *Beowulf: A Translation* 304-312).

However, for my purposes it suffices that the hilt is an ancient item bearing a story of the times long gone. Furthermore, it is only a single piece from the richness of treasures stored in the mere's halls! This adds a dimension of time to the lake – or rather gives a promise, a taste of this new depth because both the riches and the story from the hilt are barely mentioned. In the same fashion, the lake of the Watcher hints at stories and times that the fast-moving action of the novel cannot dwell on for too long. This is also Tolkien's allusive style of writing, a technique he mastered thanks to philology and careful reading of Beowulf (Tolkien, "*Beowulf*: The Monsters" 31), which has been thoroughly explained by Tom Shippey (137-140).

Finally, let us compare the lakes and monsters – this is where most evident differences will be found. Grendel's mere is described in detail in two fragments. The first one, Hrothgar's account quoted above, continues as follows:

> It is not far hence in measurement of miles that that mere lies [þæt sē mere standeð], over which there hang rimy thickets [ofer þǣm hongiað hrinde bearwas], and a wood clinging by its roots overshadows the water [wudu wyrtum fæst wæter oferhelmað]. There may each night be seen a wonder grim [Þǣr mæg nihta gehwǣm nīð-wundor sēon], fire upon the flood [fȳr on flōde]. There lives not of the children of men one so wise that he should know the depth of it [nō þæs frōd leofað/ gumena bearna þæt þone grund wite]. Even though harried by the hounds the ranger of the heath, the hart strong in his horns, may seek that wood being hunted from afar [Đēah þe hǣð-stapa hundum geswenced/ heorot hornum trum holt-wudu sēce/ feorran geflȳmed], sooner will he yield his life and breath upon the shore [ær hē feorh seleð/ aldor on ōfre], than he will enter to hide his head therein [ær hē in wille/ hafelan [hȳdan]]: no pleasant place is that! [Nis þæt hēoru stow] Thence doth the tumult of the waves arise darkly to the clouds [þonon ȳð-geblond ūp āstīgeð/ won tō wolcnum], when wind arouses tempests foul [þonne wind styreþ/ lāð gewidru], until the airs are murky [oðþæt lyft ðrysmaþ] and the heavens weep [roderas rēotað]. (O 1361-1376; T 1136-1148)

The other fragment is the account of Beowulf and Hrothgar's journey to the mere in order to kill Grendel's mother:

> One with a few men of hunting-craft went on before to spy the land [Hē fēara sum beforan gengde], until on a sudden he [oþþæt hē færinga] came upon the mountain-trees [fyrgen-bēamas] leaning o'er the hoar rock [ofer hārne stān hleonian funde], a joyless forest [wyn-lēasne wudu]. Blood-stained and troubled water loomed beneath [wæter under stōd/ drēorig ond gedrēfed]. (O 1412-1417; T 1177-1181)

We also learn that there was a head of their fallen comrade, *Æ*schere, lying on the shore and that all manner of sea-beast was swimming in the mere.

A few passages from *The Journey in the Dark* are needed for the comparison. The first look of Gimli, Gandalf and Frodo at the lake:

> Behind them the sinking Sun filled the cool western sky with glimmering gold. Before them stretched a dark still lake. Neither sky nor sunset was reflected on its sullen surface. The Sirannon had been dammed and had filled all the valley. Beyond the ominous water were reared vast cliffs, their stern faces pallid in the fading light: final and impassable" (Tolkien, *The Lord* 293).

Gandalf shows Frodo and Gimli that across the lake before them there should be the Doors of Durin (the West-gate) but adds that they cannot go straight ahead: "None of the Company, I guess, will wish to swim this gloomy water at the end of the day. It has an unwholesome look" (Tolkien, *The Lord* 293).

However, the lake, which did not seem large, is rimmed with a strip of dry land. They make their way there, until they find

> a narrow creek that barred their way. It was green and stagnant, thrust out like a slimy arm towards the enclosing hills. Gimli strode forward undeterred, and found that the water was shallow, no more than ankle-deep at the edge. Behind him they walked in file, threading their way with care, for under the weedy pools were sliding and greasy stones, and footing was treacherous. Frodo shuddered with disgust at the touch of the dark unclean water on his feet. (Tolkien, *The Lord* 294)

At that point they wake up the Watcher. They can hear a splash, a bubbly noise and see that the surface of the lake rippled in one place but other than that nothing happened. They make their way until they reached the Doors:

> A mile southwards along the shore they came upon holly trees. Stumps and dead boughs were rotting in the shallows, the remains it seemed of old thickets, or of a hedge that had once lined the road across the drowned valley. But close under the cliff there stood, still strong and living, two tall trees, larger than any trees of holly that Frodo had ever seen or imagined. Their great roots spread from the wall to the water. Under the looming cliffs they had looked like mere bushes, when seen far off from the top of the Stair; but now they towered overhead, stiff, dark, and silent, throwing deep night-shadows about their feet, standing like sentinel pillars at the end of the road. (Tolkien, *The Lord* 295)

These passages allow for the comparison of the lakes. The differences are apparent: water in Grendel's mere is in unceasing turmoil, the waves clashing and boiling. The water is dark but when the monsters feast in their hall, it is bloodshot and hot with fresh gore. The turbulent image is completed with supernatural phenomena such as fire on water or natural but violent weather conditions: tempests and winds so strong that they blend mere's water with rain.

The Watcher's lake is a complete opposite: it is unnervingly, unnaturally still. It is frightening as well, but in its own way. It is very dark in colour and does not reflect sunlight on its surface. The creek is stagnant and green, its touch slippery. The water is described as 'unclean' and 'unwholesome' (the latter term was also used by Strider: "Hollin is no longer wholesome for us: it is being watched" (Tolkien, *The Lord* 278). Later, when they would be trapped in the mines, Gandalf would warn the Fellowship: "Go carefully with the water, too! There are many streams and wells in the Mines, but they should not be touched" (302).

Where the descriptions come close, however, is in picturing the trees growing at the rim of the lakes (see the illustrations above). The tall, proud, living bushes of holly might still not sound like the hoary, cold and joyless forest from *Beowulf* but the image of "wood clinging by its roots" or "great roots" spreading "from the wall to the water" are too suggestive images to be missed. These are also the most prominent features on both of Tolkien's drawings. They must have aroused his imagination more than fire or blood on water, or the tumultuous waves.

When it comes to monsters, then comparing Grendel or his mother to the Watcher will only bring a conclusion that they looked nothing alike. *Beowulf* monsters look like deformed humans (e.g. O 1347 -1357; T 1125-1133); Grendel is greater in size than any human and he has claws instead of nails at his hands.

The Watcher does not emerge fully from the water. What the Fellowship sees are twenty one pale green, luminous tentacles that Sam likens to snakes. It has horrible strength as it grips and slams shut the Doors of Durin, uprooting great holly bushes in the process. The Watcher can be counted as a representative of a race more varied in shapes and sizes – sea-monsters ('nicors'), which also inhabit Grendel's mere.

This paper offers a comparison of the lakes with respect to five categories: surroundings, depth, historicity, surface and shores, monsters. The conclusions of the analysis are that surroundings of both lakes are similar (open terrain, rocky and mountainous, windy, desolate) but Grendel's mere is located in the wetlands whereas Watcher's pool is located in a dried out area. When it comes to depth, at first it may seem that the lakes differ significantly: Grendel's mere is very deep

while Watcher's pool is shallow. However, after taking into account that it is connected with the deep mines of Moria, it can be said that they are equal in terms of depth. The same can be said of their age: both are connected with long and rich history. In terms of their surface and shoreline, they differ significantly. Water in Grendel's mere is always tumultuous while in Watcher's pool it is deathly still. On the edge of both lakes there grow trees with gnarled, prominent roots. Finally, their monsters differ considerably if Watcher is to be compared with Grendel. If he is compared to other sea-beasts living in Grendel's mere, the Watcher could be similar to some of them.

One final parallel between the lakes is their cleansing. When Beowulf kills Grendel's mother and cuts off Grendel's head from his dead body, the mere is finally purged from evil. It results with the cleansing and calming of its waters:

> Soon was he swimming swift [Sōna wæs on sunde], who had erewhile lived to see his enemies fall in war. Up dived he through the water [wæter up þurhdēaf]. The confused waves [wæon ȳð-gebland], those regions vast [ēacne eardas], all were purged [eal gefǣlsod], now that the alien creature [þā sē ellor-gāst] had given up the days of life [oflēt līf-dagas] and this swift-passing world [ond þās lǣnan gesceaft]. (O 1618-1622; T 1357-1361)

Watcher's lake is also a result of evil forces residing in Moria in particular and in Middle-earth in general. As the War of the Ring has ended and the Fourth Age began, the dwarves returned to Khazad-Dûm, their rightful legacy. Neither the lake nor the Watcher are mentioned again but one can guess that as a part of establishing order, the dwarves will free Sirannon from the constraining dam and the lake with the Watcher will finally be lost.

On the final note, it is worth mentioning that Watcher's lake has a counterpart at the other side of the mountains that was never polluted or altered in any other way, even in the darkest times. Kheled-zâram (in Dwarvish) or Mirrormere (in Common Speech) with everdark, evercold waters that at all times of day and night reflect snowy peaks of the mountains over Khazad-Dûm and a crown of stars that King Durin I saw over his head while looking into this lake, long before the creation of Sun and Moon. It is a mere that truly contrasts with Grendel's grim mere and Watcher's foul lake, bringing hope and vigour to the hearts of the Fellowship after their terrifying escape from Moria, where seemingly they have lost their guide, guardian and friend – Gandalf.

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The Fight for Importance: Jane Austen's Portrayals of Widows in *Sense and Sensibility* and *Persuasion*

Bożena Lipska
MA student

In the eighteenth century, a woman over the age of thirty-five could represent one of three civil states: a spinster, a wife, or a widow. The fourth option, divorce, was available back then only through a private Act of Parliament and was executed usually at husband's will (Hill 210-11). Reading Jane Austen's novels, one can easily observe that the most desirable state, which was pursued by all her heroines, was that of a married woman. However, what is often overlooked is the direct relationship between marriage and the state of widowhood. That omission is even more harmful, when one takes into consideration the abundance of widow figures in Austen's stories. Austenian literary criticism seemed to ignore widows for a long time and put the emphasis entirely on the marriage plot. According to Stephanie Eddleman, the Love Story was the only plot in which women could be protagonists, and not all women but only those fair and young (121). Once the marriage was fulfilled, they were forgotten. Laura Fairchild Brodie noticed that niche in 1994. She discovered that the only two scholars who had acknowledged Austen's widows before her (namely, Sandra M. Gilbert and Susan Gubar) interpreted them only in the context of madness without giving justice to the whole kind (700). Therefore, Brodie was the first scholar to fully appreciate the role of widows, perceiving them as "primary agents for exploring feminine energies not channelled toward marriage" (699). Confined to play only supportive roles, Austen's widowed women started to be discovered by other scholars, such as Maggie Lane, as figures granting an insight into difficulties encountered by older women in the patriarchal society of the eighteenth-century England (Lane 82), difficulties that often exceeded the trifling dilemmas of Austen's younger heroines.

Austenian widows deserve academic attention for one more reason: theirs is the reality that will probably be shared by Austen's main heroines. Brodie emphasises that the last sentence of *Persuasion* clouds the ostensible happy ending by implying that Anne Wentworth may become widow due to her husband's

profession (698). Even though alluded to most visibly in *Persuasion*, widowhood must be expected in the majority of heroines' futures: Marianne Dashwood is eighteen years younger than her husband, which makes her very likely to be widowed at a fairly young age like her mother. Taking all this into account, it is highly desirable to go beyond the marriage plot and provide an in-depth analysis of the widowed characters in order to see what prospects lie ahead of young protagonists.

In her novels, Jane Austen presents a wide range of widows. Some scholars tend to divide them into "controllers and schemers" (Lane 71), others into "dowagers and poor women" (Brodie 699) and although it must be admitted that economic situation differentiates their experiences, all widows have one common objective: the fight for importance. Brodie calls widows "the superfluous females" (700) who do not want to conform themselves to society's expectations and rebel against their marginalisation. They apply different strategies: some control the lives of others with the power of money, some attempt to manipulate people with the reminiscences of their sexuality, and others live vicariously through the experience of youth. In my essay, I will evaluate those various approaches by examining the widows present in Austen's first and last published novel: *Sense and Sensibility,* published in 1811, and *Persuasions*, published posthumously in 1818. The comparison will additionally allow me to prove that Austen becomes more compassionate towards widows while becoming older herself.

Jane Austen's novels are inhabited by dozens of widows and only a few widowers, which reflects the demographic situation of the eighteenth-century England. Between 1574 and 1821, more than a quarter of households were headed by single person and "widows accounted for 12.9 per cent" (Hill 240). It was twice more likely that a household headed by a single person would be headed by a widow (Brodie 699), due to the double standards regarding remarriage. The dominant opinion was that "whereas men were encouraged to remarry, older women who remarried were scorned" (Ottaway 120), which is presented perfectly in the excerpt of *Persuasion*:

> That Lady Russell, of steady age and character, and extremely well provided for, should have no thought of a second marriage, needs no apology to the public, which is rather apt to be unreasonably discontented when a woman does marry again, than when she does not; but Sir Walter's continuing in singleness requires explanation. (Austen, *Persuasion* 3)

Will Coster suggests that widows seldom remarried since their greatest asset, beauty, decreased with age, in contrast to men's wealth and status which built up with age and attracted future wives more effectively than looks (79). In *Sense and Sensibility*, Mr Dashwood was a remarried widower himself and in *Persuasion*, Mr Elliot began his search for a second bride just seven months after his first wife's death, which shocked only few. From the legal perspective, widows were considered to be in rather favourable circumstances: unlike married women they could own property and were more respected than spinsters (Coster 79). Unfortunately, as a matter of fact, they were often the ones struggling the most with pecuniary matters. By common law, every widow was entitled to a dower, which usually comprised a third of husband's estate (Hill 248), but more often they agreed to receive jointure, which was "the income from money or property set aside from the deceased's estate for the maintenance of the widow" and was usually smaller than a dower (Lane 74). Bridget Hill notices that it rarely happened that jointure was sufficient to guarantee financial independence (251). It is, therefore, more interesting to start by examining those few exceptions of wealthy widows created by Austen to observe how their favourable economic situation supported their claims for importance.

Jane Austen's dowagers include: in *Sense and Sensibility*, Mrs Ferrars and Mrs Smith (Mr Willoughby's relation), and in *Persuasion,* Lady Russell and Lady Dalrymple. The first one, Mrs Ferrars, functions in the novel as a permanent dark cloud over the heroes' happiness. Even though she appears in person only once and takes the floor directly only three times, her omnipresent power is felt throughout the book: the power that comes from money. She is described as "a woman of especially large fortune" (Austen, *Sense and Sensibility* 260) and seems to have full control of it. Her only restrictions, magnified in Fanny's words, are annuities bequeathed to old servants by her husband which she has to pay twice a year. Complaining about a minor issue, which little influences the family wealth, is the first proof in the novel that Ferrars women are selfish and greedy. In fact, Mrs Ferrars should be grateful, since "it was unusual for a man with sons not to leave his fortune to the eldest, with smaller provision for the widow and any younger children" (Lane 74). That abnormality makes the reader assume that Mrs Ferrars's control applied to her husband as well. Being widowed, with "features small, without beauty" (Austen, *Sense and Sensibility* 226), she uses money to influence her children's choices and keep them close to her, which makes her perfectly fit Maggie Lane's category of "widows-controllers" and simultaneously causes her to be one of the least likeable characters of *Sense and Sensibility*.

In *Persuasion*, her more complex counterpart is to be found in the figure of Lady Russell, another well-provided-for widow who displays a tendency to control others. As quoted above, she did not need to remarry, which allowed her to live independently in comfort and act as *in loco parentis* not only for Anne but for Sir Elliot as well. Unlike in case of Mrs Ferrars, the means of power that Lady Russell uses is not money but her status as an experienced and resolute woman. Referred to as "a woman of the greatest influence with everybody" (Austen, *Persuasion* 109), she "makes exact calculations" by herself (Austen, *Persuasion* 11) to make restrictions at Kellynch Hall. However, Lady Russell is not without a flaw: just like Mrs Ferrars, she "has prejudices on the side of ancestry" (Austen, *Persuasion* 10), which result in her ill-fated advice to Anne to reject the man she loved because of his low profession. Nevertheless, although her mistake is comparable to that of Mrs Ferrars, it is forgiven and Lady Russell herself ultimately avoids condemnation. Brodie notices that what makes her distinctive in comparison with other dowagers, is her motherly relation with Anne, by which "Austen alters the standard adversarial relationship between the older widow and young heroine" (715). Forgiven or not, disavowing or persuading, both Mrs Ferrars and Lady Russell present a will for power that makes people depend on them and, in effect, transfer them from the marginality of widowhood to the sphere of influence.

While Lady Russell was childless, Mrs Ferrars's willingness to disavow her children causes her feelings for them to appear at least ambiguous. However, in case of two other widows, one can be sure they deeply loved their children (or young people in general) and subconsciously used them as means of retaining their own importance. Mrs Dashwood and Mrs Jennings are women who are connected by their common tendency to live vicariously through younger people. Mrs Dashwood, "very stout, healthy, and hardly forty" (Austen, *Sense and Sensibility* 8), is just entering the state of widowhood. She is less fluent in pecuniary matters and relies on her daughter Elinor's advice in terms of their future settlement. Being one of the youngest widows in Austen's novels, Mrs Dashwood struggles to give up her claims to youthfulness in favour of her daughters. As Eddleman highlights, she is still excited by a sight of an attractive young man, but "she must be charmed from the sidelines" (126), because society did not approve of older women competing with youth and beauty. Throughout the book, Austen draws strong correspondence between Marianne and her mother, the latter mirroring the reactions of the first. When Marianne falls ill, she desperately calls for her mother, which shows that Mrs Dashwood's greatest importance lied in the role of her children's nurse and protector. By living through

them, "she could experience and express amorous feelings and still protect herself from mockery and scorn" (Eddlemam 127), something that Mrs Jennings does not manage to do.

Mrs Jennings functions in the novel as a comic relief, but a deeper insight reveals a lonely woman desperate for constant attention. Having both of her daughters married, "she had now nothing to do but to marry all the rest of the world" (Austen, *Sense and Sensibility* 34), and therefore, less subtly than Mrs Dashwood, she took interest in Marianne's and Elinor's love lives. Mrs Jennings is ridiculed because she seems to be unaware of the position she should assume as a widow. She is garrulous, indiscreet, and always willing to be in the centre of events – her want for gossip is despised by Marianne and accordingly by the reader. Ultimately, Mrs Jennings with her desperate measures to entertain and be entertained is valued only as a mocked character. Nevertheless, no matter what "a stupid old woman" (Austen, *Sense and Sensibility* 240) she is, it cannot be denied that she is a good mother and just like Mrs Dashwood she is most "full of delight and importance" (Austen, *Sense and Sensibility* 241) when she nurses her daughter after her delivery. Thus, she fulfils one of the basic duties of a widow at the time. It was very characteristic to call lonely female relatives, both spinsters and widows, in case of emergency, since their usefulness met with their happiness of being needed (Hill 226). Austen revisits that issue later in *Persuasion* when she puts Anne Elliot in the spotlight of the family life only in moments of her usefulness as a nurse. Through the figures of Mrs Dashwood and Mrs Jennings, Austen shows that one of the ways of avoiding marginality available to widows was dedicating themselves entirely to the role of a mother and reliving their youth through their children. However, in the character of the ridiculed Mrs Jennings Austen seems to warn her readers about the excessive use of that method. The final conclusion appears to be: widows can be helpful and important to their children, but they should still remember that from now on they are expected to play second fiddle.

Previous examples demonstrated the fight against marginality as a personal struggle of the heroine to save her own self-worth. Mrs Ferrars, Lady Russell, and Mrs Jennings can easily afford their living. Mrs Dashwood may be in a worse financial situation but with a few retrenchments she too can live comfortably. However, as it has been already mentioned before, that was rarely the case, and widowhood most often was connected with economic struggle. In such a situation, fight for independence was no longer a matter of honour, but of survival. Jane Austen in *Persuasion* presents two widows who are forced by their status to adopt the roles of "widows-schemers": Mrs Clay and Mrs Smith. They

are both juxtaposed, as Maggie Lane notices, when Sir Elliot expresses his discontent with Anne's visiting her old friend: "[Anne] left it to himself [Sir Elliot] to recollect, that Mrs Smith was not the only widow in Bath between thirty and forty, with little to live on, and no surname of dignity" (Austen, *Persuasion* 166). Despite the similarity in circumstances, both widows adapt different strategies. Mrs Clay is often interpreted as a prototype of a "gold-digger" (Lane 77) who dares to use her sexuality as her weapon, against society's belief that "older women were supposed to be asexual" (Looser 301). Sir Elliot's permanent comments about her "freckles, and a projecting tooth, and a clumsy wrist" (Austen, *Persuasion* 35), do not discourage her to expose her sexual awareness in form of bawdy jokes about sailors being "so neat and careful in all their ways" (Austen, *Persuasion* 18) or Anne's "sweet flower gardens being neglected" (Austen, *Persuasion* 18). Although her actions seem mercenary in their purpose, Maggie Lane attempts to defend the character of Mrs Clay. She draws attention to the fact that remarriage, even though not recommended, was still one of the most common methods of securing a living for a widow. Moreover, pointing to Mrs Clay's age, Lane claims that as a young widow she can still be motivated by "desire for further sex and romance" (77). This interpretation proves that in her last novel Austen surrendered her one-dimensional widowed heroines and replaced them with women of more complex desires and ambiguous motives. Sympathetic reading of Mrs Clay is most visible in the opinion of her alleged best friend: "'Mrs Clay', said [Elizabeth], warmly, 'never forgets who she is …'" (Austen, *Persuasion* 35).

Constantly reminded of her own inferiority and marginality, it is not surprising that Mrs Clay felt pressured to reach for desperate measures. Nevertheless, out of all Austenian widows only one's "distresses are indubitably real" (Wiltshire 180). Ironically, Mrs Smith at the same time remains Austen's youngest widow: being barely thirty,

> she had had difficulties of every sort to contend with, and in addition to these distresses had been afflicted with a severe rheumatic fever, which, finally settling in her legs, had made her for the present a cripple. (Austen, *Persuasion* 160)

Although in hopeless situation, Mrs Smith retains her "elasticity of mind" (Austen, *Persuasion* 161), and saves her independence by selling knitted works. Unfortunately, pressed by her situation, she resolves to endanger the happiness of her dear friend Anne in order to secure her own. In contrast to Lady Russell, Mrs

Smith does not desire control, but comfortable living. Although, similarly to Mrs Clay, she is motivated by mercenary purposes, she is easily forgiven and justified by her poor widowhood. Her character and tragic situation may be interpreted as a counterweight to Anne's romantic and idealistic beliefs (Wiltshire 181). In her most famous speech about constancy of female feelings in Chapter 23, Anne claims that women's privilege is that "of loving longest, when existence or when hope is gone" (Austen, *Persuasion* 249), which would make her an opponent of remarriage among widows. However, what Anne, unlike Austen, does not understand, is that circumstances may force women to act against their conscience. Ambiguous figures of Mrs Clay and Mrs Smith mark Austen's growing sympathy and understanding for widow characters and their actions.

Jane Austen never married and died as spinster at the age of forty-one, which ironically might have spared her suffering and struggle to retain one's sense of importance as a widow, or an old woman in general. Focusing on the lives of novelists who outlived her (namely, Frances Burney and Maria Edgeworth), Devoney Looser proves that fight against superfluity influenced the writing profession as well. Both Burney and Edgeworth had problems with publishing their later novels and started to be overlooked as serious authors. As Looser writes, "the potential for a fruitful, productive old age was overwhelmingly viewed as a masculine privilege" (302). Widows were expected to occupy the background of society, and Austen's literature reflects that attitude. Although in her younger age she experimented with a widowed protagonist in *Lady Susan*, her later published novels place widows in supportive and minor roles. That, however, did not stop Austen from creating them as vivid and, especially in *Persuasion*, complex characters that are far from being lacklustre. Placing them in different social situations, Jane Austen proved that their common denominator in the form of social marginalization, though could not be avoided, could be resisted by various approaches. Austenian widows fight for their importance with money, influence, utility for their children, sexuality, cunning, or mere cheerfulness. They evolved from disliked and ridiculed (Mrs Ferrars and Mrs Jennings) to flawed but needed (Lady Russell and Mrs Smith). By turning to that still not optimistic but certainly more realistic approach to widowhood, Jane Austen leaves the door open for the development of her heroines, including not only Anne Wentworth, but also female protagonists of her other novels. One might wonder: will Elizabeth Darcy become a controlling dowager like her archenemy Lady Catherine de Bourgh, or will Catherine Tilney live for gossip like Mrs Jennings? Although in the end readers see all of them saved by matrimony, one might be certain that on no account is it a permanent security and sooner or later all Austen's heroines will

once again be forced to fight for their importance, but this time clothed in mourning garment and with no perspective of the salvific marriage on the horizon.

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Queer Collaborations: Influence of Homosexual Relationships on the Writings of Michael Field and Vernon Lee

Aleksandra Matysiak
MA student

As the Victorian period, the nineteenth century in England marked the beginning of thinking about lesbianism as a widely acknowledged social construct. Many women, such as Anne Thackeray or Charlotte Yonge, lived in same-sex relationships that resembled marriage. We can learn about it while reading their letters, diaries and biographies, as well as while interpreting their essays or poems. This essay examines two different types of collaborations between female writers, one of Michael Field and the second of Vernon Lee, and the relationships that influenced or even inspired their works. The study begins with the description of the historical and literary context in which the artists worked and a short discussion on the issue of co-authorship.

The nineteenth century can be called the time of female writers (Showalter 4). Men had conquered the literary market much earlier, while this period, together with the emergence of feminist and suffragette movements, seemed to empower women and open new possibilities for them. However, it was not easy from the very beginning. Many female writers tended to adopt male pseudonyms in order to have their works published, as well as to be taken seriously by the audience. In her book on female writing tradition, *A Literature of Their Own*, Elaine Showalter touched the topic of the male pseudonym:

> I have begun with the women born after 1800, who began to publish fiction during the 1840s when the job of the novelist was becoming a recognizable profession. One of the many indications that this generation saw the will to write as a vocation in direct conflict with their status as women is the appearance of the male pseudonym. Like Eve's fig leaf, the male pseudonym signals the loss of innocence. In its radical understanding of the role-playing required by women's effort to participate in the mainstream of literary culture, the pseudonym is a strong marker of the historical shift. (19)

Thus, the male pseudonym could signal the abandonment of innocence and conscious adoption of a different sexual role; it would be a brave entrance into a new world.

The use of the word 'queer' in the title of the essay refers to broadly defined homosexual studies. The word itself has been often used in connection with gay male artists, with Oscar Wilde as the dominant figure. Although it is deployed in the context of same-sex desires and relationships, women seem to be a little neglected in the studies (Marcus 11). However, they were not only great writers, who believed in the concept of "art for art's sake," but also gifted collaborators. Unfortunately, sometimes the relations in the collaborations were so strong, and the breakdown of the unities so painful, that it was impossible for them to create afterwards.

The Victorian period was also the time when critics and readers became aware of the issue of multiple authorship. In the first chapter of his book *Multiple Authorship and the Myth of Solitary Genius*, Jack Stillinger refers to different types of collaborations (3-24). Creating together does not mean dividing the work and duties in half; sometimes it may mean only acquiring inspiration from other artists, imitating them. The term "author" is vague itself, because the very act of writing, performed by an author, always requires incorporating some fiction and dramatizing as one can never be able to record one's thoughts in a completely objective way. To some extent, one is always influenced by another person, or even people. What is more, in the nineteenth century, collaboration was often the only chance for the artists to stand out or at least to have something published. Therefore, this essay examines two different cases of female collaborations: firstly, two women who wrote together under the pseudonym of Michael Field, and secondly, Vernon Lee, who used her lover as an instrument in her study.

Katherine Bradley (1846–1914) brought up her sister's daughter Edith Cooper (1862–1913) who was 15 years younger than her. She cared for her and devotedly nurtured her throughout her life. She accepted her as a daughter at first, but when Edith matured, their relationship started to resemble the one between friends or sisters. Later on, they enrolled together at the University of Bristol and both joined the suffragist movement. Then, they adopted a dog, Whym Chow, which they treated like their child. Apart from the college activism concerned with issues of gender and identity, they rather avoided social life and lived "in a world of their own and in their masked poetry" (Laird 121). They did everything together: worked, wrote, travelled, slept, converted to Catholicism, even died at almost the same time, although they were two completely different people, with

different temperaments and talents. In her essay, "'Michael Field, the two-headed nightingale': lesbian text as palimpsest," Virginia Blain fights the utopian image of lesbian artists, arguing that Michael Field duo struggled many imbalances, both as writers and as lovers (243). Nevertheless, earlier literary critics saw them as forming a close mother-daughter relationship, while the more recent ones are rather inclined to call them an exemplary lesbian couple. Both of these views, however, are consistent with them forming a great unity. As Katherine Bradley, referring to Spinoza, said herself:

> Spinoza with his fine grasp of unity says: "If two individuals of exactly the same nature are joined together, they make up a single individual, doubly stronger than each alone," i.e. Edith and I make a veritable Michael. (Bradley qtd. in Blain 244)

Katherine published her first volume *The New Minnesinger* alone, in 1875, when Edith was just a little girl. However, in 1881, when Edith reached the age of 19, they published *Bellerophon* together, under the pseudonyms Arran and Isla Leigh. Their first work published under the name Michael Field was *Callirhoë* (1884). The use of the pseudonym proves that they wanted to emphasize their unity, but they also wanted the author to sound masculine. The reason for that may be the one mentioned earlier in the essay and similar to, for example, George Eliot's motivation: they simply wanted to be taken seriously by both critics and readers. What is interesting, even at home, they would give each other male nicknames: Michael for Katherine and Henry or Field for Edith. According to their biographer, Mary Sturgeon, their official pseudonym was chosen rather arbitrary: "'Michael' because they liked the name and its associations with the archangel, 'Field' because it went well with Michael" (27).

In fact, they were rather afraid that exposure could restrict their freedom as writers. In her letter to Robert Browning, after his critical words on their un-ladylike writing, Bradley asserted: "we cannot be stifled in drawing-room conventionalities . . . we have many things to say that the world will not tolerate from a woman's lips" (Blain 246). And the pseudonym did protect them from critics' prejudices for the first two years, during which the true persons under it were not discovered. For instance, a very influential critic from *The Spectator* described *Callirhoë* as a very promising work, presenting "the true poetic [and dramatic] fire" and praised "the strength, the simplicity, the terseness of the imaginative feeling" (Blain 247). Throughout their career, they managed to publish together twenty-seven plays and eight books of poems.

What is more, they were supported by a few major contemporary figures, such as John Ruskin, Robert Browning or George Meredith. However, it was Browning who let the cat out of the bag, acknowledging that they were actually two women, which irreversibly spoilt their reputation. According to Mary Sturgeon, the latter "neglect" of Field's work was a "boycott" resulting from the revelation of their actual sex, which in the form of a collaboration seemed "obscurely repellent" (29). Luckily, as their fathers' inheritors, they could afford financial independence and continue writing (27-29).

The introduction to, as well as the summary of Michael Field's work and life, may be found in a very significant poem, which was untitled in the first edition, and then titled *Prologue* in the subsequent ones, and stood as a preface to their collection *Underneath the Bough: A Book of Verses*, published in 1893. It reads as follows:

It was deep April, and the morn
Shakespeare was born;
The world was on us, pressing sore;
My Love and I took hands and swore,
Against the world, to be
Poets and lovers evermore,
To laugh and dream on Lethe's shore, …
To sing to Charon in his boat,
Heartening the timid souls afloat;
Of judgement never to take heed,
But to those fast-locked souls to speed,
Who never from Apollo fled,
Who spent no hour among the dead;
Continually
With them to dwell,
Indifferent to heaven or hell. (Field)

The tone of the poem is provocatively playful: the lovers promise to "laugh and dream on Lethe's shore." The references to Greek mythology, apart from making the poem sound more sophisticated and lofty, add relevant information to the interpretation. Lethe was one of the five rivers of Hades's underworld. Its name is also significant, as it means *forgetfulness*. According to the *Routledge Handbook of Greek Mythology*,

> [i]t could easily be imagined, that the newly arrived dead would be deprived from their memory by drinking from [it]; and for those who believed in reincarnation, a subsequent draught of Lethe could explain why souls that have been reborn into earthly bodies remember nothing of the other world or of their previous incarnations. (Hard 110)

As Kate Thomas suggests, the poem sounds like a pact, like a vow, and marks the beginning of a new life, as a couple of "poets and lovers", and complete separation from the world (338). They also swear "to sing to Charon," who is the ferryman that carries souls to the world of the dead (Hard 113). They do not seem to feel scared or sad about moving to the underworld, on the contrary, they would sing and hearten the other souls afloat, make the journey pleasant thanks to their poetry. They want to be among those who kept to Apollo, the god of poetry and art (Hard 142). What is more, they are not afraid of criticism, as they promise "[o]f judgement never to take heed" and want to spend their lives being "[i]ndifferent to heaven or hell." The ending also suggests that from this fellowship, meaning both lesbian relationship and writing collaboration, they will gain immortality (Thomas 338). They consider themselves to be above average mortals; in fact, Michael Field is here compared to Shakespeare, one of the greatest poets of all times, an example of literary immortality, though recognised posthumously: both Michael Field and Shakespeare were "born" in April, the time of blossoming and revival. As Michelle Lee claims, they "believed writing could bring them closer to God, perhaps even transform them into gods themselves. . . . With their art, they could achieve the ultimate power: immortality" (paragraph 2).

The poem's openness, the vow of "poets and lovers" perfectly summarises their joint life and their work. Remarkably, the Fields "asserted they were 'closer married' than Elizabeth Barrett and Robert Browning", as the latter did not write together, in spite of being a romantic couple (Thomas 339). Unfortunately, in 1913, Edith died after her struggle with cancer. In order not to hurt her, Katherine herself pretended not to suffer from the disease. After Edith passed away, Katherine was no longer able to write. Only when she came back to their beloved place, Rottingdean, she got inspired and wrote *Fellowship* (Bunting, "The Very Stage and Theatre of Our Dramatic Happiness"). Still, she died as soon as a year after Edith's death. The Fields considered themselves artistic geniuses, and even though they were not appreciated by contemporary critics, nowadays, there is a lot of research being carried out about this queer couple and literary collaboration.

Violet Paget (1853–1935) took the pseudonym Vernon Lee for the same reasons as Michael Field. As she wrote in her first article published in an Italian journal: "I am sure that no one reads a woman's writing on art, history, or aesthetics with anything but unmitigated contempt" (Colby 2). And she kept to that name: even her friends called her interchangeably "Violet" or "Vernon". Primarily, she wrote for English readers, and often visited London, but she spent most of her life in Italy. She was an admirer and a friend of Walter Pater, a very controversial but appreciated contemporary critic. Lee was famous for her relationships with women, and was considered, even among lesbian community, to have hidden highly erotic desires, which she tried to intellectualise (Psomiades 30).

Clementina Anstruther-Thomson, turned out to be "the ideal instrument for her investigations" (Colby 155). Katy Psomiades states that it was Clementina herself who inspired Lee to write "Beauty and Ugliness" (30–31). She was trained in art and could draw, however, she knew very little about classical, medieval or Renaissance art. In 1892 she gave up her plans of becoming a painter and, looking up to Lee, started studying aesthetics. They travelled around Italy, where Anstruther-Thomson was drawing and Lee was taking notes on landscapes and museums. For Violet, Clementina's innocence in the field of art was a chance to start fresh investigations. She wanted to know what art does to its recipients. Thus, she was observing Clementina looking at pictures and studying her changes in posture, muscular tension and respiration, which according to Lee was only possible, because Clementina was the "motor-type:" a person especially sensitive to aesthetics (Bunting, "Feelings of Vivid Fellowship" 203). Consequently, Lee could write about art without even seeing it (Psomiades 34).

In 1897, they published together the essay "Beauty and Ugliness" in *Contemporary Review* (in 1912 reprinted in a collection of essays), in which they boldly announced their thesis: "Aesthetics, if treated by the method of recent psychology, will be recognised as one of the most suggestive parts of the great science of perception and emotion" (157). They also wanted to know, why perception of form is sometimes accompanied with pleasure and sometimes with displeasure, and how it is determined. The aim of their experiments was to show the relationship between the viewer conscious admiration of a work of art and his spontaneous physical reactions to it. The experiments included observations of i.a. a chair, a blank wall, a jar. For example, after observing a chair, they wrote:

> The chair is a bilateral object, so the two eyes are equally active. They meet the two legs of the chair at the ground and run up both

> sides simultaneously. There is a feeling as if the width of the chair were pulling the two eyes wide apart during the process of following the upward line of the chair. Arrived at the top the eyes no longer pulled apart; on the contrary, they converge inward along the top of the chair. (163)

Changes in respiration and tension were also carefully recorded. The accounts are so detailed at times, some critics have described them as "erotic experiences" (Bunting, "Feelings of Vivid Fellowship" 204). When writing about reaction to Titian's *Sacred and Profane Love*, they stated that viewers unconsciously imitated the balance and inner movement of the painting and experience a pleasant sense of harmony and vitality. They concluded, that body unconsciously reacted to the piece of art by imitating the work. Their essay met a lot of criticism. For instance, a German philosopher, Theodor Lipps, argued that psychological reaction and physical observation cannot be one thing, while empathy is a matter of a subjective and emotional response, not just a physiological reaction (Colby 154-155).

In the introduction to *Art and Man*, Lee described Clementina's physical appearance, as she considered it highly important for the readers to know *what* body provided them with the reactions to art. According to Psomiades:

> Even before Vernon meets Clementina, she hears her described as being like the Venus de Milo: art seems already built into her body. Physically she is statue-like; her beauty is coded as Platonic both in the sense that it seems an avatar of ideal beauty, and also in the sense that it points to an ideal same-sex desire. (34)

She added that Clementina had the same effect on Lee that art should have had; it enveloped and moved her. The introduction described the act in which Lee was watching Clementina observing art; for Vernon, Clementina's body became an art object. As Psomiades also pointed out:

> The collaboration is based in [Clementina's] bodily congress with art, which forms the empirical and imaginative base for Vernon's scientific theories. Vernon is thus both part of the scene of aesthetic contemplation and outside of it; she awaits the same revelation [Clementina] does but for her that revelation must come through Kit's body, the body that is sensitive to art and like it. (31)

Thus, lesbian desire formed the basis for the aesthetic experience. While looking at the objects, Anstruther-Thomson accounted her physical responses and communicated them to Vernon, who in turn supplied them with the psychological framework. As mentioned before, sexuality seemed to be highly coded in Lee's writing. As Christa Zorn (22) stated, she could describe a simple object and add an astonishingly sensual description to it. Zorn added that even though Lee tried not to refer to her sex as a writer, she often mocked heterosexuality in her works, manifesting her rejection of conventions.

While carrying out their research for "Beauty and Ugliness", the collaborators confided their observations with Bernard Berenson, who also shared his thoughts with them, and thus, after publication, accused them of plagiarism. However, as he admitted later on, his accusations were false. That controversy made Clementina completely withdraw from writing, and also end her relationship with Lee in 1898, which left her lover deeply heartbroken (Dellamora 534). Nevertheless, as Zorn claims, Lee was one of the most prolific and respected intellectuals of her time. Moreover, she would probably be more famous if she was closer to the British market and her publishers, while having no experience in literary market, she chose to live in Italy (20).

In conclusion, same-sex relationships described in this essay had substantial influence on the artists' works. In case of Michael Field, homosexual love was the biggest drive and inspiration for writing. The affection was so strong, that after Edith's death, Katherine was no longer able to write as much as she had done before. In the second case, Clementina served as a main inspiration and instrument for Vernon; she was the missing link that Lee needed in order to elaborate further on art and aesthetics. However queer and controversial these couples might seem, one cannot deny their geniuses; both could spend their lives on developing their passions and celebrating art, as well as remain self-sufficient in their unities. It is no surprise that nowadays both of the collaborations are still thoroughly and enthusiastically examined by scholars. Perhaps, the modern world, which allows more sexual freedom, is finally ready to study their works and biographies.

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Music as the Spectacle: Analysis of the Theme of Music in *Soul Music* on the Basis of *Society of the Spectacle*

Adrian Sobolewski
BA student

> I now know that almost all fiction is, at some level, fantasy. What Agatha Christie wrote was fantasy. What Tom Clancy writes is fantasy. What Jilly Cooper writes is fantasy – at least, I hope for her sake it is. But what people generally have in mind when they hear the word fantasy is swords, talking animals, vampires, rockets (science fiction is fantasy with bolts on), and around the edges it can indeed be pretty silly. Yet fantasy also speculates about the future, rewrites the past and reconsiders the future. It plays games with the universe.
>
> – Terry Pratchett

Music has always played an important part in literature, be it in ancient times or today. If one takes a look at the origins of literature, the bond becomes even more apparent. Centuries before first written forms were created, literature had already been established in first civilizations. As there was no way to preserve it, it had taken the form of oral literature, or, as some call it, orature. Oral presentation of these first literary texts had its impact on both their form and the way they were presented. In order to make it easier for people to remember the whole story, these works often took the form of chants or rhythmic declamations, which in turn lead to them being sung. One would not need to search thoroughly to find examples of such a document. In fact, two of the most important epics in the Western tradition, *Iliad* and *Odyssey* were first passed on orally, most likely in a chanting manner. It was only later that they were written down so as to preserve them for the next generations. Still, musical tradition in literature does not stop at ancient times. In fact, many scholars are in favour of the theory that *Beowulf*, the most widely known English epic, was passed down as an oral text prior to being written down, and its alliterative composition makes it reasonable to posit that the poem was declaimed in a chant-like manner. To give even more examples of this early

relationship between the two arts, let us focus for a brief moment on *The Book of Psalms* from the Christian Bible. These 150 texts, sometimes attributed to King David, were written down not only to be read and contemplated, but also to be sung in order to praise Christian God.

Numerous other texts have been written and structured with being sung in mind, although it is apparent that this type of expression of literature has lost its popularity throughout the years. However, this does not mean that music was eliminated from literary genres, that only marks the transition from music being represented literally, as rhythm and tempo, into music as a literary device. Consequently, that meant new possibilities for authors to follow. Music became part of the narrative, and within the narrative it became much more than it was in the primary world. In fantasy and tales of supernatural it could be a catalyst for magic, or even, as is the case in Tolkien's *Silmarillion*, a creative power that is responsible for Arda's – the world in which the story takes place – creation. It could also be used as a way to convey emotions and mood to the reader, or as a force that frees repressed memories and feelings. Overall, music became a universal plot point that was and still is widely and readily used by numerous authors in a wide variety of genres.

Terry Pratchett was undoubtedly aware of a long tradition of representations of music in literature. He was also conscious of the versatility that music as a device can be connected with. These traits must have played a significant role when Pratchett decided to make Music a central plot point, and also the main antagonist in his 16th book that takes place on Discworld, *Soul Music*. Additionally, it seems fair to assume that he was also aware of a common misconception that fantasy genre is unable to provide serious social or cultural commentary, as the genre is not fit for topics of that magnitude. As if in spite of these claims, Pratchett's representation of Music and its interactions with the rest of the world is a clearly constructed criticism of modern society and modern capitalism. Pratchett's Music resembles literal representation of traits of Spectacular Society as it was described in 1967 by French Marxist theorist Guy Debord in his book *Society of the Spectacle*. I claim that the plot presented in *Soul Music* can be read as a story of an individual struggling against spectacular nature of society which is created by state apparatuses. Moreover, Pratchett also shows relations between the Spectacle and the same state apparatuses responsible for its creation in the first place. To reiterate my intentions, in this essay I will undertake a critical analysis of Terry Pratchett's *Soul Music* in light of Debordian theory of the Spectacle and other related theories in order to show how power relations between an individual, the Spectacle, and state apparatuses are imagined in this text.

In order to proceed with analysis of the Spectacle, it is necessary to firstly examine the circumstances that led to its creation. That means that I am going to shed some light on the relations between an individual and the state, which in *Soul Music* are most visibly pictured in Imp y Celyn's encounters with Musicians' Guild, especially Mr. Clete. In the book, Imp represents an individual from a place that is free of the state, free of spectacular society. That person is cast into the society of Ankh Morpork, which is the opposite of his natural environment. He is forced inside the capitalist system of power relations and class struggles, and therefore is also instantly placed as one of subjects to these power relations. This is readily visible at the beginning of the book, where Imp tries to obtain membership in Musicians' Guild. This decision is already caused by fear, as he had heard about brutal punishment that awaits all musicians who will not conform to the rules imposed by the Guild. During his conversation with Mr. Clete, a true face of Musicians' Guild comes into light – it incorporates every musician into what Marx called Capitalist Mode of Production, that is, it creates a wage-based system that commodifies the intellectual work of an artist (in this case a musician) and that encourages the accumulation of capital by the ruling class – represented by Mr. Clete (Marx 3-4, 13-50).

In the same passage it is also clearly visible that the actions of the Guild lead to the creation of a phenomenon known as Culture Industry as it was described by Theodor Adorno and Max Horkheimer (120-168). Musicians' Guild, as it is the only institution through which an individual may be allowed to perform music, becomes the only source of it, enabling unified ideological stance to be presented by every artist. It also ensures that the listeners accumulate similar cultural capital (Bourdieu 241-258) and, by being surrounded by one, unchanging ideology, become passive receivers of standardized cultural message, and therefore also one ideological message. Furthermore, Musicians' Guild is represented as a unified being that consists of both types of State Apparatuses, as they were distinguished by Louis Althusser (*Ideology and Ideological State Apparatuses*). What is more, its main roles are somehow reversed from normative understanding of these apparatuses, as normatively ideological cultural institution, such as Musicians' Guild, in the book is presented as Repressive State Apparatus, the one that is concerned with upholding the dominant ideology with violence, and the one that utilises repressions and threats. It can be seen throughout the book, in instances where thugs, commanded by Mr. Clete try to attack and harm the musicians multiple times for not conforming to the laws imposed. On the other hand, transmission of ideological messages, which according to Althusser is the main purpose of cultural institutions, seems to have been set aside by the Guild.

Having briefly analysed power relations between the state and an individual, it is now possible to continue towards the main focus of this essay, that is a look at how Terry Pratchett portrayed the Spectacle and its impact on an individual, as well as society as a whole. Throughout *Soul Music* one might find numerous examples of the connection that bounds Imp y Celyn and Music together. Precisely that connection is, I posit, Pratchett's way of objectifying the idea of the Spectacle, and by this representation he is able to comment and criticise this phenomenon. In the book Music appears after Imp chooses to come to Ankh Morpork and seek his fortune there, instead of Quirm. This is the first time that a connection between Pratchett's Music and Debord's theory can be made. Ankh Morpork throughout the whole Discworld series represents the city of unbound, unregulated capitalism. Imp's choice to try his luck there and subsequent appearance of the Spectacle seem to correspond to the claim that the Spectacle "is both the result and the project of the dominant mode of production" (Debord 33). Only in a city that fully embraced capitalist mode of production and is regulated only by capital and power could Music – representation of the Spectacle – appear.

However, at that point Imp still was not drawn into the Spectacle. In the book, it happens only after learning that musicians cannot play unless they pay entrance fee to the Musicians' Guild. Then, Imp's harp gets destroyed, and while looking for an instrument to replace it he finds a magical guitar. That plot point clearly corresponds to the mechanism of the Spectacle's creation. In the 34th thesis Debord states that "the Spectacle is capital accumulated to the point that it becomes images" (41). In the case of the book, commodification of music, that is changing it from a creative work of art into means of making money for the Guild, enables the Spectacle to arise. Pratchett seems to subtly hint that were it not for these early encounters with basic principles of capitalist mode of production and their effects, the Spectacle would not have appeared, as the Spectacle can only be created by this form of social order. To find further support for this claim, one has to go back to the beginning of the book and look at Llamedos. Music exists there as well, but it is treated as a way of artistic expression, it is not commodified and treated as a way to accumulate capital, and therefore it does not create the Spectacle.

So far I have taken a look on similarities concerning the creation of the phenomena pictured by Guy Debord and Pratchett. In this part of the analysis I am going to focus on two themes that concern the relation between Imp y Celyn and Music and through said relationships try to uncover analogy in mechanisms that govern both Pratchett's Music and the Spectacle, and consequently prove that the former may be regarded as an objectification of Debord's idea. The first fragments that I want to inspect are all the concerts that The Band with Rocks In plays

throughout the book. To be more specific, I want to take a look at descriptions showing Imp as unable to control his own body and mind, and to be a slave to Music's will. I claim that Music cannot be "lived directly" (Debord 32) by Imp precisely because it functions in a way the Spectacle does. The only way for y Celyn to perform Music is to represent, thus losing his subjectivity in the process, as the only available representation that he can enact is the one that is imposed on him by the outside force of the Spectacle.

Analysis of the same event from a different angle further proves my theory, as the example can be read as an image of alienation of an individual from the product of his/her labour. Imp can determine neither the way he plays (he has to use the guitar which makes all the sounds that are necessary) nor what he plays (it is Music that imposes melodies on him). That means that he has no control over Music, yet he is bound to keep producing it. Yet another analogy comes to mind while examining these relations, namely the analogy with 31st thesis. According to that fragment, "workers do not produce themselves, they produce a power independent of themselves" (Debord 41). In Pratchett's text this control of the product over the producer is clearly visible. Imp y Celyn produces Music, but it is his creation that in responsible for circumstances that make him play even more and for increasingly bigger audiences, therefore making him dependant on its power. The protagonist appears increasingly disconnected from the world, which again is analogous to aforementioned thesis and its claim that "as their [workers'] alienated products accumulate, all time and space become foreign to them" (Debord 41).

The other fragment that I want to consider in this essay is the first concert of the band in The Mended Drum. What is extremely significant in this scene, especially in the context of the Spectacle, is the moment when Music changes the course of history, preventing Imp from dying, and Susan's subsequent realisation that he is not alive anymore in the conventional sense, he is instead kept alive by Music. His life is not his own anymore, which corresponds to Debord's claim of "Nonliving" (32). Furthermore, the way Pratchett chose to show how Imp's life becomes Music's life in him corresponds to yet another thesis found in *Society of the Spectacle* that reads: "[the Spectacle is] an identification of all human social life with appearances. A critique … reveals it to be a visible negation of life – a negation that has taken on a visible form" (Debord 34). To reiterate, Music, just as the Spectacle, forces Imp's life away from him, and even though he keeps on existing, the life that he leads in not his anymore, as it is governed by the Spectacle, not by y Celyn.

Pratchett does not stop at commenting on how the Spectacle affects an individual, he goes even further and tries to sketch its impact on society as a whole. I believe that the image of Magicians' Guild is the main vehicle used to illustrate the impact that the Spectacle has upon society. Of course certain similarities are visible when the behaviour of all the people that listen to Music With Rocks In is observed, but changes that magicians endure are the most evident. At first they are portrayed as extremely lazy people, stereotypical intellectuals, who are supposed to engage in intellectual work, while in reality do nothing except for eating and talking nonsense. However, with the appearance of the Spectacle their image begins to change. They become much more energetic, they start performing music and appropriating their clothing so that it matches the style that Music is associated with. This again is homologous to Debordian Spectacle, as he claims that "real life … ends up absorbing it [the Spectacle] and aligning itself with it" (33). Magicians internalise the Spectacle and seek to change their life and appearance to match its standards. What is even more interesting, in some instances their struggle to adapt to the Spectacle is not fully conscious, as is the case with Dean of Pentacles when he attends Band With the Rocks In's concert in Mended Drum. After the event he knows what he has been doing, but these actions are not controlled by him, he is barely a performer of the Spectacle's will, just as in Spectacular Society actions and gestures of an individual are not treated as his own, they are rather someone else's gestures that are being represented to the individual (Debord 40-41).

The least significant part of Pratchett's representation of Spectacular Society is his description of the relations between the Spectacle and the state that enabled its creation in the first place. What is instantly apparent is that Pratchett suggests that state apparatuses responsible for creating the circumstances that lead to the Spectacle's birth are also, in the end, subjected to the Spectacle's influence. Throughout the book one might find numerous instances where Imp and the band escape Musicians' Guild's machinations thanks to Music's influence. However, the most evident example of the Spectacle's triumph is at the very end of *Soul Music*. When Death destroys the guitar, effectively banishing Music from existence, the course of history is changed. Instead of taking Imp's life, the Spectacle in its last struggle kills Mr. Clete, a personification of the state and capitalist mode of production. Therefore, the Spectacle overpowers its own creator, as was the case with the individual, and starts acting independently and only in its own interest. Probably the best summary of this argument are Debord's words: "Even deceivers are deceived" (32).

To conclude, Terry Pratchett's representation of Music in *Soul Music* bears significant similarities to the theory of the Spectacle as it was presented by Guy

Debord in his book *Society of the Spectacle*. Throughout many interactions between Music and different entities in Ankh Morpork, a picture of relations akin to those described by the French theorist emerges. Even though these two books differ hugely in tone, one being a piece of theoretical writing concerning culture and society, the other – a fantasy book with considerable satirical undertones, their analysis of mechanisms governing contemporary society in capitalist states seems to reach matching verdicts. What is also significant is that, despite negative description of an ever present force that appears in the two texts, they are nevertheless concluded positively. Music in the end is destroyed by Death, and the Spectacle, Debord claims, can be eradicated by establishing new, classless society.

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Martial Race Ideology in the Nineteenth-Century British Empire

Paulina Stanik
MA Student

Nineteenth century Britain was a pioneer of new technologies and an unquestionable military power. With its territories spreading over six continents, the British Empire was being challenged on many fronts throughout the century. The Napoleonic Wars, Opium Wars, and the Crimean War were only a few among those the Empire had to fight.

The British historian Niall Ferguson in his book *Empire: How Britain Made the Modern World*, explains "how an archipelago of rainy islands off the north-west coast of Europe came to rule the world" (xi). In fact, it would have been hard to imagine its world domination without well-organized military. Given the size and limited territory of Britain itself, there must have been a steady influx of soldiers to the imperial armies from elsewhere. The question then arises: how did the Empire convince men living in its territories to risk their lives on foreign lands? The fact that the Industrial Revolution was providing contemporaries with safer ways of making a living makes the question even more intriguing.

Martial Races and the Press

Throughout the nineteenth century, the press became increasingly interested in military correspondence. There, along shocking accounts of death and misery, other kinds of stories emerged: heroic tales of victorious battles, extreme bravery, loyalty, and glory. As a result of these accounts, the general public engaged in the 'martial race' discourse, getting to believe that some men were better than others when it comes to fight.

The belief that some groups of men make better soldiers due to their biological or cultural predispositions predates the nineteenth century. However, only then it became popular, particularly among European countries owning overseas territories. In the late nineteenth century the idea of 'martial races' became consciously used in the enlistment process. The army aimed to recruit as many

people as possible among those supposedly possessing martial qualities; they were mainly Indian Sikhs, Scottish Highlanders, and Nepalese Gurkhas (Flood 385-386).

Transformation of their image took place because of two British Army officers, Henry Havelock and Colin Campbell, whose correspondence became a widely printed as well as a much discussed read in Britain. The importance of both officers' input increased following the Indian Mutiny in 1857 where journalists were not immediately present. Hence, the public relied on telegrams, dispatches and orders. Both Havelock and Campbell openly praised their soldiers for bravery, loyalty and strength (Streets 52-54). Soon they themselves became national heroes for representing high moral standards and living heroic lives (MacKenzie 113-114).

The Three Martial Races

Highlanders, who were taking an active part in the relief of Lucknow in 1857, were thoroughly rebranded in the nineteenth century. Their recruitment into the British Army had begun during the Seven Years War (1756-63), where they had a chance to prove themselves more than just the violent cattle thieves they tended to be seen as. When the process was still ongoing, literature started altering their popular image with the help of geography. The formerly harsh, wild and unwelcoming highland environment became known as the romantic place where true-hearted warriors were born. Fighting alongside Highlanders in India, new heroes were born too: Sikhs of the Punjab. At the time of the Indian Mutiny they showed a great commitment to the British. Campbell, who had fought against the Sikhs in 1849, was truly impressed by their battlefield dignity that he compared to the British.

Both Highlanders and Sikhs, once enemies of the British Empire, became ideal representations of soldiers serving the Queen. They possessed desired moral qualities and were also standing out physically. In their traditional uniforms they looked much better than most of their comrades. Perhaps this characteristic of theirs also played a part in their popularity. Moreover, they both might have been seen as images of the symbolic unity of the British Empire, which was proud of incorporating such cultural diversity under one banner. Yet, having come from different sides of the world, they cooperated to save two hundred women and children from a besieged residency in Lucknow. As a result of their heroic action of saving the innocent, Highlanders and Sikhs quickly became the greatest representations of extreme masculinity. Stories featured by the press stressed the fact that soldiers showed no hesitation going to the front lines, depicting war as something exotic, chivalrous and even as fun.

Third of the 'martial races', Gurkhas of Nepal, came to service after the Anglo-Nepalese War of 1814-16. After a few unsuccessful attempts to overcome the Gurkhas (who were called Gorkhas in those days) British officers' respect grew towards them for their dignity and brotherhood. They were not as well-built and presentable as Highlanders and Sikhs, but they were equally praised for their fidelity.

Connection between the three 'martial races' lies in their collective martial past, fighting abilities, and loyalty to the British Crown. All of the above made them the perfect warriors, the ideal soldiers badly needed by the Empire. (Streets 55-78) Hence, the Indian Mutiny of 1857 was a turning point in the making of 'martial races.' Quite unexpectedly, a chain of events put some men in the spotlight and began a process of building an ideology that would last until the outbreak of World War I.

Geopolitical Justification

Apart from world-spread anxieties, the British in the late nineteenth century were growing increasingly concerned about the 'European threat'. With European powers entering the political stage in the 1870s the threat from Russia, France or Germany was becoming a reality. Based on the 'martial races' ideology, a process of restructuring the military forces had started both in Indian and British armies. It was driven by a belief that no 'inferior race' could ever face a superior one embodied by a European enemy. The only exception were the soldiers naturally predisposed to war, those to be recruited among certain ethnic groups. As a result, in the Indian Army recruitment shifted from the south to the north, proving that military leaders took a real interest in enlisting among the 'martial races.'

It is important to note that late-Victorian understanding of race helped to shape new army policies. Back then, race was understood as a set of unchangeable, inherited physical and moral qualities. Those, however, could have been lowered by environmental factors such as living in a tropical climate, or by 'racial mixing.' It was generally believed that colder climates produced hard-working and masculine men, in opposition to hot climates, where they were considered lazy and effeminate. Thus recruiting among the northern ethnic groups in India was justified as they came from colder climate. At the same time, a real, growing threat from nearby Russia was driving military efforts towards defending the Indian northern borders.

It is then unclear how important each of these factors was in re-shaping recruitment policies at that time. How much did the people truly believe in the

'martial races' theory? Or was it just a way to justify personal preferences or political strategies? After all, northern Sikhs were those who proved loyal to the Crown while others failed and rebelled. Perhaps the 'martial races' theory was simply a 'scientific' justification for implementing policies aimed at preventing another mutiny? Similarly, Britons preferred to employ the Gurkhas, who were very skilled soldiers, rather than fight them. Keeping good political relations with the Kingdom of Nepal was not to be underestimated too. The country was an important buffer-zone in the North, separating East-India territories from another superpower of the continent – China (Streets 87-110).

Ideology's Effect on the Army and Society

Nonetheless, it is a fact that Lieutenant General Roberts, who became a key leader of the changes on the Indian subcontinent, strongly believed in the 'martial races' theory. Under his leadership some dramatic changes occurred; by 1893 almost 44% of the Indian Army had been manned with soldiers coming from the northern 'martial races.' According to Roberts, they were the only Indian soldiers who could stand up to European armies on the battlefield. By 1914, 75% of soldiers in the Indian Army had been of "martial" origin (Streets 100). Like many other late-Victorians, Roberts was very conscious of the growing importance of the press and its role in shaping public opinion. Since the Indian Mutiny, Roberts produced many interviews, speeches, and a book bringing the 'martial races' discourse to the broad public. His descriptions of courage, honour and seductive imaginary of masculinity helped the Sikhs, Gurkhas, and Highlanders to become popular in the eyes of citizens. Soon, what was a military policy in India became a common sentiment for the late-Victorians. In other words, Roberts managed to project his own fascination on his readers in Britain. Particularly during the Afghan Wars he became an advocate of 'martial races' in popular culture. For the first time he managed to combine all three of them fighting all together. He would observe their every step and then send detailed, air-brushed reports to the media for three main reasons: to emphasize his soldiers' skills, to achieve personal benefits and to draw attention away from the ugly side of war. With his descriptive accounts pouring in from the frontiers, popular culture quickly picked up on the topic. By the end of the century, songs and poems featuring 'martial races' were being produced, even further strengthening the concept within the society.

The martial race discourse had different goals in India and Britain. While in India it was meant to keep the disloyal Sikhs from entering the army, in the latter it was used to brush up a negative picture of the military: poor health of the recruits,

drunkenness and indulging in dealings with prostitutes. Growing internal threats from Irish nationalists and feminist movements made the need for ultra-loyal soldiers even greater. Picturing the Highlanders as 'good' and the Irish nationalists as 'bad' was a way to distort public understanding of the reality (Streets 132-158).

A Different Perspective

Apart from the way 'martial race' soldiers were seen by their contemporaries, there is also a different perspective: their own. Men, who were often coming from disadvantaged social groups and were keen on enlisting to the army for economic reasons. Unfavourable conditions at home forced many of them to leave their homes in search of income to support their families. With the growing prestige and importance of the martial regiments within the public opinion, the discrepancy between this idealized visualization of the soldiers and their grim reality was widening. Factors such as poverty and illiteracy were pushed aside since they did not fit into the picture of the perfect soldier (Streets 190-192).

Conclusions

The growing popularity of the 'martial races' theory between the 1850s and the 1910s was undeniably an outcome of many processes taking place around the globe. First of all, the press reaching the masses helped to quickly spread martial ideals among the people. Secondly, these were not just innocent, objective accounts; they were skilfully shaped literary pieces, written by military officers consciously using the press to portray the war as they wanted. Thirdly, the army had been already occupying the minds of most of the nineteenth century people due to colonial politics of the Empire. Hence, having fought so many wars in so many different lands, news' readers were eager to hear stories different from the usual war misery; they were ready to accept propaganda coming from the press. On top of that, Darwinism helped to justify racial exclusionism on various levels. Moreover, the understanding of 'race' seemed to have been blurred on purpose to suit audiences in India as well as in Britain. Under given circumstances this concept was being used to produce fear, to inspire or distract the masses.

Perhaps, without some or even one of these factors, the 'martial races' ideology would have been long forgotten already in the nineteenth century. However, the aforementioned favourable conditions helped it spread, develop and in the end affect the view of the Empire's armies.

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Cinematic Representations of Femininity in *Stella Does Tricks*, *My Summer of Love* and *Happy-Go-Lucky*

Anna Jaworska
MA student

Angela McRobbie contends that since 1997, when the New Labor came to power, a young woman has become a "metaphor for social change" (361). The scholar seems to be right since the situation of women and their attitudes have changed. New phenomena can be observed not only in everyday life, but also in female representations in British cinematography. Perfect examples of such phenomena are main characters of *Stella Does Tricks* (Coky Giedroyc, 1996), *My Summer of Love* (Pawe Pawlikowski, 2004) and *Happy-Go-Lucky* (Mike Leigh, 2008). This paper will focus on the cinematic representations of Mona (Natalie Press), Tamsin (Emily Blunt), Stella (Kelly Macdonald) and Poppy (Sally Hawkins), depicted as independent, strong females and ladettes. Their representations are analyzed in a context of binarism, education, notions of good and bad girls, the opposition between control and freedom, a romantic relationship, and a transformation.

Binary Oppositions Reflected in Films and Meaningful Names

The female characters mentioned above seem to be presented in binary oppositions, which are often reflected in their meaningful names. The most eminent example is a pair of two teenagers. Mona's name is connected with the unity. It contains a prefix *mon-* having its roots in the Greek word *monos* meaning 'one, single'. On the contrary, Tamsin is a feminine form of Thomas (from Aramaic Taumā 'twin'). This difference, reflected in their names, results in their contrasting representations in the film. Mona is a working class, blonde girl with no parents, living in a gloomy frowsy pub. Tamsin, in turn, is a brunette, with a full family, living in a splendorous mansion and she belongs to the upper class.

Another binary opposition would be Poppy, an optimistic, spontaneous thirty-year-old woman, and her eminently serious sister Helen (Caroline Martin) who finds fulfillment in the role of an exemplary wife. The latter truly believes that her sibling is dissatisfied with her present situation due to the lack of a husband and

children. A careful analysis of their names might lead to a conclusion that they correspond with the respective attitudes of the heroines towards life. Poppy's nickname is derived from a vividly red flower, which turns in the direction of the sun, while Helen connotes with a cold marble bust of a heroine from the Greek mythology.

Although Stella does not have a feminine binary opposition in the film, she is represented in contrast to male characters. Her name is a borrowing from Latin and it means 'star,' which might reflect the ambitions of her father, an unfulfilled comedian. In fact, it is Stella who turns out to be a real star thanks to her courage and strong character.

Good Girls vs. Bad Girls, Education and Femininity

At the beginning of the film Stella, dressed in a school uniform, seems to be a proper disciple, an innocent, good girl standing in a queue with other children to buy some ice-cream (0:25). The viewer is, however, misled by this *mise-en-scène*. Soon, it turns out that she is a prostitute and the man sitting on a park bench is Mr Peters (James Bolam), her pimp. From then on, the viewer, maybe even unconsciously, stigmatises her and, as a consequence, Stella's occupation places her at the social margin. In the following scenes she is depicted as a bad girl destroying cars (15:54–16:40) and a ladette. Yet, as the film develops, she leaves Mr. Peters saying "I am more than you think" (39:50–39:52). The heroine finds a job in a flower shop, which is a metonymy of a new life and rebirth. Nevertheless, the girl does not forgive her father who abused her sexually in her childhood and she feels the need for revenge. She also drinks alcohol and uses foul language (86:18–87:25). Hence, the director does not set a clear boundary between a good and a bad girl.

Similar misleading traces might be observed in the representation of Tamsin, whose belonging to the upper class can be noticed from the very beginning. Sitting on a horseback, speaking with a posh accent, she seems to be a well-born preppie, a good girl (02:25–03:02). However, as the action develops, Tamsin behaves like a ladette, a decadent and a bad girl all in one. She drinks wine, smokes, and uses vulgar language. It appears that she wants to find out to what extent her future is predetermined. Her friend, Mona, also fancies herself a bad girl, a ladette and a rebel. She imbibes, smokes, plays tricks and smashes a window of a car (21:18–23:10), which links her with Stella. In fact, they have more in common than it seems at first glance. Mona also wishes to avenge her grievances. Moreover, Mona and Tamsin, like Stella, seem to be outside of the society, which can be

noticed in the scene when they are on the top of a hill watching the village from above (30:53–31:52).

Poppy, as Mona, Tamsin and Stella, is also a ladette. She parties with her friends (6:30–6:49), and spends a lot of time in clubs, pubs, bars, which is ladettes' typical behavior (Jackson and Tinkler 254). Nevertheless, at the same time, she is a good girl, a middle class social worker, and a schoolteacher who takes care of others. She tries to help her pupil who experiences some problems (51:00–52:20). In the subsequent scene, Poppy wants to hand a homeless man some money (58:11–58:40). Later in the film, she refuses to give back the car keys to furious Scott (Eddie Marsan), because she is afraid that he could cause harm to himself and to the pedestrians (98:57–101:52). According to Carolyn Jackson and Penny Tinkler, such caring attitude is "an essential part of a women's subjectivity" and "an important feature of femininity" (263).

The link between the notion of a good girl and the educational system is also worth mentioning. Heroines with educational background ought to be perceived as good ones. In contrast with Tamsin, who attends a boarding school, reads the works of Friedrich Nietzsche and Sigmund Freud, plays cello, and studies the original *Mona Lisa*, we do not know anything about Mona's school experience. Also Stella's educational background is not mentioned but probably they both did not receive a thorough education, which places them in opposition to Poppy and Tamsin.

Controlled vs. Free

Undoubtedly, the categories of a good girl and a bad girl are inextricably connected with compartmentalization. However, all the characters represented in the films feel a strong need for freedom and independence. It can be seen through a syntagmatic and paradigmatic analysis. In *My Summer of Love* a train passes behind the pub (19:56–20:00). That scene is followed by a scene in a cab when a mantra *Hare Krishna Hare Ram* is played and the wind blows through Mona's hair (21:28–21:45). Not long after that, the heroines dance together (24:45–25:30). Then, they ride a scooter screaming (28:35–30:50). Later on, Mona holds a globe (60:23–61:10), which is a trope of freedom. Mona's scooter without the engine might be a trope of the unfulfilled potential and of Mona's willingness to escape. It is worth noticing that it is Tamsin who buys her the engine, thus empowering her. In the Giedroyc's film there are also moments of being, as in Jack Kerouac's novel, on the road, for instance the bus scenes (50:30–51:34; 60:02–63:46).

Despite the fact that Tamsin seems controlled in the final scenes when she wears a school uniform, she finds liberation in making up stories. She fanaticises about her sister who died of anorexia. As she claims at the end of the film: "Sadie was just a bit of poetic license… I mean… I am a fantasist" (77:27–77:35). This fantasising is what bonds Tamsin with Stella who also tells stories, which give her freedom as well. Even Mr. Peters notices it: "So you run in your head. You go away inside because you really go away entirely" (38:35–38:40).

Poppy, in turn, feels independent when she meets her friends (06:57–09:45). She is also shown with a globe in her hands like Mona (29:08–29:38). In another scene, she stands next to a map (15:23–15:52). She also feels free while dancing (as Mona and Tamsin). The scene when the flamenco teacher demonstrates the position (40:45–41:17) corresponds to the scene when Poppy prepares birds costumes for children (14:17–15:04). Then comes the explanation that Flamenco was born within the Gypsy community, which had been squashed down by the society for centuries (41:18–41:44). The participants stamp vehemently shouting "My space!" (41:52–42:22). Poppy seems to be really engaged in the activity. In her life she is a non-conformist and withstands Scott, who is a voice of authority. When he commands her to change her seductive high-heel shoes into flat-soled ones, she refuses to accommodate herself to his requirements (69:40–70:15).

Femininity in the Context of a Romantic Relationship and Females' Transformation

Finally, all female characters represented in the films are involved in romantic relationships. When Ricky (Dean Andrews) disappears from Mona's life, she finds Tamsin. A strong bond between them can be even regarded as a homosexual fascination. It is suggested by a reoccurring cinematic sign, namely a swan motif appearing in the name of the pub, in the form of several figurines, in the penultimate movement of *The Carnival of the Animals* by Camille Saint-Saëns entitled *The Swan*, and in Pyotr Tchaikovsky's *Swan Lake*.

Both Stella and Poppy want to achieve stability, to be in a relationship which would be socially acceptable. Through a stable relationship Stella wants to escape from her present situation. Leaving Mr. Peters sets off her transformation. Now she wants to live like a proper woman. One of the best examples of her desire is a scene when she, as a homemaker, decorates Eddie's room and makes tea (66:20–66:59; 67:22–68:13). However, her life is like a vicious circle because Eddie (Hans Matheson) finally pushes Stella back to prostitution. When the

heroines feel happy in their relationships, a fairytale-like gnome figurine appears, both in *My Summer of Love* (21:52) and in *Stella Does Tricks* (68:06).

Poppy's feelings turn to a social worker Tim (Samuel Roukin) who, unlike Eddie, is responsible. Not only does she seem really contended with him, but he also changes her. She does not need to experiment with her look any more. In the final scenes, she appears more balanced. She does not have any make-up and she does not wear jewellery, as she used to, trying to hide her identity. Mona and Tamsin transform in the end as well. The first one becomes aware of her potential. As the director asserts in an interview quoted in John Esther's article, "I hope that young women can realize that their circumstances might not be very good, but they might have something in them that's bigger than their circumstances like Mona does" (41).

Conclusions

In the cinematic representations of female characters contemplated in this paper one can notice both similarities and differences. Three of them (Mona, Tamsin, Stella) have a lot in common. They are the same age and seem to be outside of the society. Tamsin, like Stella, makes up stories and Mona, like Stella, destroys cars. Poppy seems to be somewhat different; she is older, has a proper job and takes care of others, which is very feminine. What she and Tamsin have in common is proper education. The differences between the four heroines are also their family situation and social background. Tamsin belongs to the upper class, Mona to the working class, Poppy to the middle class whereas Stella is at the social margin. Thus, they represent a cross-section of the population. However, despite the differences between them, they are all ladettes, strong, self-conscious, non-conformist characters who find their inner strength, striving for freedom and independence. There are also parallels in the construction of the narrative – all of the female characters are involved in romantic relationships and all undergo transformation.

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Translating the Unspeakable: On Issues Central to Translating Holocaust Testimonies

Agnieszka Witek
MA student

"What remains? The language remains."
Hannah Arendt

Within a few years, searching for answers to questions concerning the Holocaust and surviving concentration camps will be limited to the written and recorded memories of its survivors. First-hand accounts of the process of detention, deportation, and gradual extermination were published in various literary forms in the post-war period. However, only a fraction of those memoirs have been translated and have become widely acknowledged in public discourse. The finite number of those texts will most probably lead to a renewed interest in translating and popularising them in search of answers about human nature, ethical issues, and the probability of the reoccurrence of genocide on a comparable scale. While preserving the authenticity of survivors' memoirs appears to be the most crucial objective in the process of translation, it seems as though it is not such a straightforward choice. This paper aims to examine issues central to the translation of Holocaust writing and the strategies employed in the process of their translation.

The Unspeakable

The notion of language in Holocaust discourse seems particularly defining. The concern with the lack of a language capable of expressing the experience of the Holocaust has been voiced by some survivors. This concept is in line with the assertion made by Imre Kertész in his book on language in exile, in which he states that "the Holocaust does not and cannot have its own language" (194, translation mine) because such a language would have to be so terrifying and sorrowful that it would destroy its speakers. At the same time, those who survived often experience a powerful need to leave a testimony of the unbelievable violence and terror of the camps and feel they have to speak also for those who did not survive. According to

Kertész, even if the stories are told in one of the European languages, the language used can no longer be native to the speaker nor to the nation because no language or nation disposes of means of expression necessary to describe such horrors (Głowacka 230-231). The aspect of the "unspeakable" in Holocaust writing implies that the first translation that has to be done in order to describe the experience of concentration camps has to be made at the moment of writing the memoirs down, from the abstract Holocaust language, the language of the "unspeakable", into an existing language (Głowacka 231). However, the notion of the "uniqueness" of the Holocaust experience has been questioned by Primo Levi because accepting it would confine it to the memories of those who died and would take the voice away from those who survived (Wolf 15). Additionally, Sofsky argues that the Holocaust and "the Order of Terror" are "ultimately the product of human action, and human action is fundamentally capable of rational comprehension" (qtd in Wolf 15), and therefore is in fact possible to express in existing languages.

The Legacy

The survivors' writings seem to have a very special status in public discourse, one that leads to assuming their 'authenticity' or factual truth regardless of their form and intention of the author. While some of them are autobiographies, diaries, poems, speeches, novels or historiographical analyses (Kuon 150), they all tend to be treated as historical documents based on their common denominator – the witness. "The authority of the witness is based on a provable statement of having been at a given event (Dulong, 1998) and on explicit and declared public commitment to telling the truth" (Kuon 150). The truth in the context of traumatic experiences, acts of brutality, overwhelming suffering, and ubiquitous death and dehumanization should rather be treated as "a verbal or textual expression of individual truth" (Neuhofer qtd. in Kuon 151). In order to base upon those testimonies to find a universal truth of the collective experience of the Holocaust, it is crucial to first analyse the text in the most individualised form to see the singular person who survived, to reflect their story, their language before making them part of the collective narrative.

The collective narrative of Holocaust experience plays a socially and historically significant role in forming and spreading the legacy of the survivors. As Bassnett and Bielsa stated, translation cannot be perceived "as an isolated activity, taking place in a kind of vacuum, but as an act directly linked to the world in which translators work" (9), and in the case of Holocaust testimonies the context for publishing, editing and translating those texts vary significantly between

cultures. It may, however, be claimed that apart from their primary function of testifying to historical and individual truth and paying tribute to Holocaust victims, they serve a number of secondary purposes, such as providing grounds for legal claims, historical investigations, or literary studies. Over the years, texts forming the legacy of the Holocaust survivors have been chosen, edited and published on the basis of fitting the cultural mainstream and political agenda at a given moment (Kuon 155). Nowadays, Holocaust testimonies are also widely used in education, which subsequently has a great impact on the translation strategies employed in the process of their preparation for this purpose.

Another aspect concerning the legacy of the Holocaust is the growing dominance of English and its role in the preservation of the memory and the discussion on the Holocaust. As Wolf argues, even though English was neither the native language of the oppressors nor of the victims, it has become the language of mediation for the Holocaust experience (9). According to Głowacka, the neutral status of English and its marginal use during the Holocaust might have served as a means of creating distance between the painful memories and the people who talked about them (238). Lastly, Holocaust research and debate has been led in English-speaking countries and, as a result, is based on translated texts.

The Translator

The importance of translation in the survivors' accounts and their functioning in public discourse cannot be overestimated. Since those texts are expected to provide historically sound insight into the Holocaust experience there is a strong emphasis on the "authenticity" of translated testimonies, their accuracy and faithfulness (Davies 24-25). The perception of Holocaust writing as testimonies entails a need for the translator's invisibility in order to preserve the impression of having immediate access to historical and ethical source materials. Acknowledging the existence of an intermediary requires allowing the possibility of certain manipulation in the process of translation, which would then render the text useless in a discussion based on the assumption that all translated texts are "authentic". Additionally, the objective of making the survivors' voice heard makes the source text-oriented translation an obvious choice. However, the aforementioned assumptions cannot serve as an ultimate translation strategy since, as has been stated by various scholars, translators do not simply deliver "the same words just in a different language" (Degen 195). As a consequence, every translation of Holocaust writing requires the translator to acknowledge a number of issues in the process of choosing the appropriate strategy. Firstly, the genre of the text should determine

whether the focus of the translator is on historical or stylistic accuracy. Secondly, the function (or the *skopos*) the translated text is supposed to have in the target culture is an essential factor in the way of approaching the translation (Degen 185-186). For instance, translators of texts destined to be used in an educational context need to take the target audience into consideration and make the necessary adjustments to the texts in order for them to fulfil their main goal.

According to Davies, creating a translation that would be as close to the source text as possible while rendering it comprehensible to the target reader may be achieved with the aid of extra-textual measures, such as employing explanatory footnotes and clarifying commentaries while retaining original names, places, or context-specific expressions (25-26). Another means of "authenticating" the translated text would be to reflect the linguistic diversity and the unique communicative situation of concentration camps in the text while providing translations in footnotes. While both examples aim to promote source text-oriented translations and the translator's invisibility, this strategy paradoxically makes the presence of the translator more apparent.

The concern that seems to be particularly salient in translating survivors' writings is the question of moral judgment and its traces in the target text. The dominant tendency to perceive the Holocaust in a certain way often has a considerable impact on the choice of linguistic means used in the translation. Translators who perceive the representative function of the Holocaust experience and its universal value as more essential than the representation of an individual story appear to make semantic choices facilitating the passing of moral judgment and understanding the motivations at the moment of reading the text (Davies 25-26).

Primo Levi perceives the translation of Holocaust writings as "a superhuman task" full of risks and difficulties (Alexander 83). As it involves mediating between two linguistic codes and two cultures, finding a way to render the "unspeakable" into a language, and understanding the feelings and motivations of the author, it requires the translator to exhibit a deepened level of linguistic sensitivity and empathy. The ultimate goal of translating survivors' memoirs is to restore their ability to speak, to be understood, and to communicate, i.e. to re-establish their humanity by hearing their voice.

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